

"DANCING  
FEET"

Publix



Opinion

"DANCING  
FEET"

Publix Theatres Corporation, Paramount Building, New York, Week of Jan. 28th, 1928

No. 10

NEW THEATRE TO  
SEAT 4,000, HAS  
IDEAL LOCATIONOpening Keyed Up By  
Great Publicity  
CampaignThe new Minnesota Theatre,  
Minneapolis, in the Finkelstein  
Rubin-Publix division, is  
scheduled to open the latter  
part of March.When it opens its doors it  
will surpass in many phases  
any theatre in the world. In  
first place, the new house  
fits by the engineering and  
architectural innovations ex-  
perienced in erecting the Para-  
mount, Roxy, Chicago, Tivoli,  
Riviera, and other  
great American theatres, plus  
many months of later scientific  
decorative discoveries. The  
newly formed architectural firm  
Graven & Mayger, which, as  
individual employees of Rapp  
& Rapp, contributed to the  
creation of many famous thea-  
tres in America, designed the  
new theatre.The Minnesota Theatre seats  
4,000 patrons, and will play the  
Publix stage and screen policy.  
It is situated in an ideal loca-  
tion as to street-car transporta-  
tion and main-traveled streets,  
and, as yet, is in an undeveloped  
part of the Minneapolis busi-  
ness district. However, once  
its doors are open, Minneapolis  
will have an enlarged business  
area, if repetition is had of ex-  
perience in every other city  
where a Publix theatre has been  
built.Thus far, the operating per-  
sonnel has not been announced,  
but it will be under the super-  
vision of the Finkelstein &  
Rubin organization, with Home  
office cooperation.Ben Ferris, in charge of pub-  
licity and advertising for the  
Publix chain, with his high-  
pressure associates, Eddie Gal-  
leaux and Bill Allard, have  
already made gigantic progress  
in keying up the pre-opening  
excitement that is part of their  
campaign to sell the whole  
northwest the idea that at last  
the northwest will have a thea-  
tre that all America will be  
proud of.WATCH FOR  
THIS!The next issue of PUBLIX  
OPINION will be featured  
by an announcement of  
great importance to every  
theatre employee on the  
Publix chain. Do not fail to  
get the next issue of PUB-  
LIX OPINION and this an-  
nouncement which vitally  
concerns the future opera-  
tion of many of the Publix  
theatres.

## MEETING IN NEW ENGLAND

HAS VOICE AND BEAUTY

Martha Vaughan, charming soprano who is featured in Paul Osgood's  
Publix stage production, "Dancing Feet," comes honestly by her musi-  
cal attainments for both her parents as well as her maternal grand-  
father were concert singers. (Story on Page 3)ROUTE CHANGES FOR  
PUBLIX STAGE SHOWS

## Week of January 28th

New Haven.....Fri., Jan. 27 "Steps & Steppers"....Partington  
Washington.....Sat., Jan. 28 "Tokio Blues".....Anderson  
Baltimore.....Mon., Jan. 30 "Merry-Go-Round"

(Loew Production)

Pittsburgh.....Mon., Jan. 30 "Banjomania".....Partington  
New York.....Sat., Jan. 28 "Fan Flirts".....Anderson  
NOTE: "STEPS & STEPPERS" goes from New Haven to Boston for a Fri-  
day opening. This will give "DANCING FEET" but a six day engagement  
at the Metropolitan. "STEPS & STEPPERS" first unit to go from New  
Haven to Boston. "FAN FLIRTS" goes from New York to Washington.  
This unit does not play Boston.

## Week of February 4th

New Haven.....Fri., Feb. 3 "Take Chance".....Cambria  
New York.....Sat., Feb. 4 Special Show—Sophie Tucker  
PartingtonChicago (Norshore).....Sun., Feb. 5 "Sheiks & Shebas".....Petroff  
Omaha.....Fri., Feb. 3 "Grab Bag".....Niggemeyer  
Kansas City.....Fri., Feb. 3 "Listen In".....Anderson  
Boston.....Fri., Feb. 3 "Steps & Steppers"....Partington  
Washington.....Sat., Feb. 4 "Fan Flirts".....Anderson  
NOTE: Friday, Feb. 3rd, first Friday opening for Boston with "STEPS &  
STEPPERS" "FAN FLIRTS" first unit to go from New York to Washing-  
ton. Loew's Midland Theatre, Kansas City, opens Friday, Feb. 3, with  
first Publix Unit, "LISTEN IN." Special show at Paramount, opening Sat-  
urday, Feb. 4th, plays one week only. "SHEIKS & SHEBAS" opening at  
Norshore Theatre, Chicago, also plays Senate & Harding, Chicago and  
southern route.

## Week of February 11th

New Haven.....Fri., Feb. 10 "Roman Nights".....Anderson  
New York.....Sat., Feb. 11 "Steps & Steppers"....Partington  
New York (Capitol).....Sat., Feb. 11 (Title Later).....Cambria Oscar  
Chicago (Norshore).....Sun., Feb. 12 (Title Later).....Gourfain  
Chicago (Harding).....Sun., Feb. 12 "Sheiks & Shebas".....Petroff  
NOTE: Production marked \* goes to Buffalo and fills in on account of  
Columbus opening. Production marked \*\* opens at Norshore, Chicago, and  
plays Senate and Harding and southern tour.

## Change in Opening Days

Boston Saturday to Friday on February 3rd with "STEPS & STEP-  
PERS." Kansas City, Saturday to Friday, February 3rd with "LISTEN  
IN." Denver Saturday to Thursday, April 13th (on account of coast route)  
with "MERRY WIDOW REVUE."Week of March 3rd, PAT ROONEY will play Loew's Penn Theatre,  
Pittsburgh, this means that "FLYIN' HIGH" will play only the Century  
Theatre, Baltimore, week of February 25th, after the southern tour.GRAY LINK OPERATES  
AS INTEGRAL PART OF  
GREAT PUBLIX CHAINAt a meeting held in Boston this week, Sam Katz and the  
home office staff carried to the managers and partners who  
make up the theatres in Maine and New Hampshire territories  
and the Olympia Theatres, Inc., formerly known as the Gray  
Circuit, an inspirational message that marks a stepping stone  
in the progress of Publix in New England.Mr. Katz, in his opening remarks expressed his happiness in  
the thought that there was in the New England organization  
a man who could carry on and proceed with the work in hand  
in such a satisfactory manner that he was promptly and quickly  
appointed general manager of the New England Division—J. J.  
Ford. Mr. Katz also outlined something of the setup of the or-  
ganizational functions of the New England Theatres, as they  
will operate as a definite and integral part of the great Publix  
chain.He introduced to the managers J. J. Fitzgibbons who will  
act as divisional manager from the home office, and explained  
what steps would be necessary for more completely tying in  
the New England operation with the circuit as a whole.Nut Comedian  
Wouldn't Trade  
With Barrymore"I wouldn't trade places with  
John Barrymore," declares Harry  
Rose, "The Broadway Jester" ap-  
pearing at the.....Theatre this  
week in Paul Osgood's Publix pro-  
duction, "Dancing Feet." "I've got  
the grandest job in the world—  
making people laugh. This 'Ham-  
let' business may be alright but  
there's nothing like a little hokum  
to send the customers away  
happy."Rose hasn't a regular act. He  
does just as he pleases on the  
stage."Many vaudeville actors prefer  
a straight singing and dancing  
skit. They spend lots of money  
having songs and acts written.  
They spend weeks rehearsing,"  
Rose says. "As for me, everybody  
says, 'Harry Rose is a nut com-  
edian; he can make 'em laugh,'  
and they let it go at that. It's  
a hard reputation to live up to. I  
never do the same act twice. I feel  
my audience the first few minutes  
I'm on the stage. If they want  
hokum they get it. If they enjoy  
straight comedy with a song and  
dance they get that. I like to fit  
in with the party. I enjoy a  
hearty laugh and I like to spread  
joy. That's why I'm crazy about  
my job."Russ Moon Ties Up  
Hero For PublicityBennett J. Doty, the American  
who barely escaped being shot for  
desertion from the French Foreign  
Legion in Syria and was sentenced  
to be confined for eight years in  
a French prison, has seen "Beau  
Geste" and changed his view in  
regard to that production. Doty,  
who when he left France was loud  
in his condemnation of "Beau  
Geste" says that he merely re-  
flected the view point of the  
Legion Commander at Belle Ab-  
bas. After seeing the picture he  
was loud in its praise, and while  
he says he never saw such brutal-  
ity as that displayed by LeJaune  
in the picture, he admits that it  
might be possible.

Doty, who has just finished his

The managers present dis-  
played the most sincere and  
heartily enthusiasm in the knowl-  
edge of the fact that they are  
now definitely integral parts of  
Publix and will have the ad-  
vantage of all the home office  
service, applying to booking,  
accounting, advertising man-  
agement, etc. Following short  
talks by some members of the  
home office staff, the managers  
expressed their appreciation of  
the plans which are now un-  
der way, which will more close-  
ly tie them in with the Publix  
and home office staff. J. J. Ford  
voiced their views in an en-  
thusiastic speech in which all  
the managers promised the most  
heartily cooperation.During the trip to Boston the  
home office members had a  
chance to catch the show at the  
Metropolitan Theatre and ex-  
press themselves as delighted  
with the way the band unit  
"HAVANA" was presented.  
As in New York, so in Boston,  
George Dewey Washington was  
the outstanding hit of the show.  
The whole show was received  
with tremendous enthusiasm by  
the audience.book, for the Century Company,  
stopped at the Paramount Thea-  
tre this week with his mother, and  
his lawyer, a Paris attorney who  
was instrumental in getting his  
sentence commuted and finally his  
discharge from the French service.  
At the Paramount Doty also wit-  
nessed "Beau Sabreur" which is  
in a much lighter vein and very  
pleasing picture entertainment,  
according to Doty. While witnes-  
sing the picture he said, "The  
Touaregs are known to the other  
tribes of Northern Africa as 'The  
Forgotten of God,' desert jackals  
who prey upon everyone and  
everything." Doty's visit to the  
Paramount was arranged by Rus-  
sell Moon, Press Representative  
for the New York Theatres.



# "DANCING FEET" DEPICTS DANCE IN ALL FORM

## OSCARD'S REVUE IS FAST MOVING

"Dancing Feet," a fast moving show staged by Paul Oscar got the following boost from Variety's reviewer who caught it at the Paramount:

"Paul Oscar's 'Dancing Feet,' ran 36 minutes and obtained its main impetus from Richard Ed-

Publix Theatres presents  
**"DANCING FEET"**  
 Devised and Staged by  
 PAUL OSCARD  
 (1)  
 THE PUPPETS  
 The Dance Ensemble  
 and  
 DOLORES & PEGGY  
 (2)  
 MARTHA VAUGHAN  
 (3)  
 RICHARD (LIMBERLEGS)  
 EDWARDS  
 (4)  
 LOU KOSLOFF and the  
 PARAMOUNT STAGE  
 ORCHESTRA  
 (5)  
 THE CAMEO BALLET  
 with  
 MARTHA VAUGHAN  
 (6)  
 VALE & STEWART  
 (7)  
 HARRY ROSE  
 The Broadway Jester  
 (8)  
 Finale  
 ON WITH THE DANCE!  
 The Entire Company  
 Settings designed by  
 CARMINE VITOLO  
 Costumes designed by  
 CHARLES LE MAIRE  
 Executed by BROOKS  
 General Music Director,  
 NATHANIEL FINSTON

wards, dancer, and Harry Rose. Retaining his billing of "Broadway's Favorite Jester," Rose scampered on next to closing and for 11 minutes gave everyone their b. o. worth in entertainment. The singing-comic clowning around with Lou Kosloff, who did a nice straight, read a few wires kidding himself and sang two songs. One, a comedy lyric on the new Ford, sent Rose in right away, as he used it to open. He's a cinch for the picture house mobs, and is the lad the K-A bunch wouldn't let play the Palace.

"Edwards goaled with his waving legs to tie things up and the band sent over a couple of healthy numbers, one a boost for Ruth Etting, plus a song plugger, to appreciation. Other contributing factors listed 12 girls in unison and Martha Vaughan nicely leading a cameo number which she sang as she was let down from the flies. Ten girls in conventional long length ballet costumes greeted her on a back-stage and raised platform which was again used for the finale. Another specialist was a blonde jazz toe stepper, name not caught, who was here before in another unit. Did very well, too. Vale and Stewart, hoofed neatly. About 50 people on stage for the dancing finale."

## She's Gloria's Cousin

Alice Swanson, who appears in "Dancing Feet," the Publix stage production patterned by Paul Oscar, is a first cousin of Gloria Swanson, celebrated screen star. The little Publix dancer's father and the screen star's father were brothers. Alice was born in Chicago where she studied dancing. She made her first stage appearance with the Agnes Boone dancers.

# FRANKNESS, CONSERVATION AND TRUTH STRONGEST ALLIES THEATRES HAVE IN ADVERTISING

## Must Create Impression For Those Who Read and Run

The Publix Theatres Corporation wishes every manager to direct every effort toward the improvement of newspaper advertising used by the large as well as the small town theatres. Advertisers have discovered that frankness and conservation and truth are the strongest allies they can have in their efforts to win public confidence. And by its inclusion of the Publix trade-mark, remember your advertisement is linked with an organization that is investing a huge amount to win public confidence and favor.

**Readers Don't Read—They Scan**  
 We speak not only of copy and illustrations. The majority of people scan rather than read advertisements. Hence ads must create an impression at a glance. And if that glance fails to create a favorable impression the ad represents a total loss.

Class and attractiveness of appearance are assured by avoiding the continuous use of reverse plates, white on black, and of crowding ads full of undigested type and art material.

**Be Simple—Not "Fussy"**  
 The major thought for improvement is to apply the principles of orderliness and simplicity and to avoid the use of "elaborate" involved ads. Newspaper printing and production facilities do not lend themselves to involved techniques and "fussy" efforts.

The subject of newspaper advertising is treated more thoroughly by a series of bulletins that are issued throughout the year. Your attention is called particularly to two of these (a) "The 10 Commandments Of Better Newspaper Ads" and (b) Portfolio entitled "Good And Bad Newspaper Advertising," available in your theatre's "Tickler File," or procurable upon application to the Home Office.

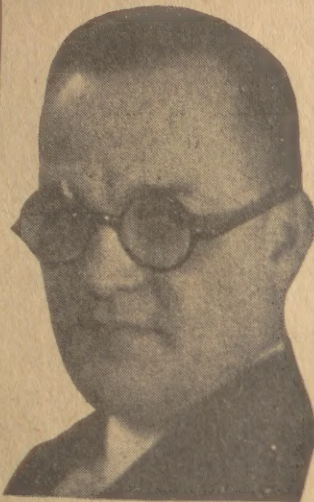
**Let's Have Contract Copies**  
 As a check against costs, and in order to further an exchange of ideas with respect to comparative values, your Home Office Ad-Department maintains "Contract and Rate Files." Managers are requested to provide a copy of all newspaper contracts for that file. While rates will be checked by mail every six months to correct these files, the manager is requested to see that the advertising department is kept informed of changes and prospective changes in rates, and to get the o. k. of the home office ad department before the final signature to any new contracts.

The fundamental fact with respect to "rates" is that they must represent a definite value, first, in circulation (quality as well as quantity), and secondly, in service. Is there a wide variation between the commercial and "amusement" rates, and is this variation justified? Does the newspaper bid for advanced rates and do you accept them?

Each well-managed theatre advertises each week in the newspapers, and the amount of money that may be so invested is more or less consistent. The rate you pay represents the cost of so much white space. If it is comparatively high, just so much greater must be the skill with which you use the space at your disposal, and so much greater the effort and responsibility of the paper to see that the space purchased reacts profitably.

Your home office finds it impossible to judge the merit of an ad when it is clipped out of the paper. The only way to judge an ad is to see it as it actually ap-

LEM STEWART



**EDITOR'S NOTE:** Managers and advertising men couldn't do better than take this paper home tonight and read this story on advertising all through. It's the advertising story, sensibly told by Lem Stewart.

pears surrounded with other ads or reading matter. When managers or their representatives plan or make up their ads, they should visualize the "ad-plan" in competition with surrounding reading matter.

## Be Consistent

For Publix theatres that operate as institutions of entertainment in their communities, and where the entire weekly program is good each week, there is just one sane and profitable newspaper advertising policy that will work out profitably and economically in the long run. And that policy is the use of a consistent amount of space each week. For example, advertising that varies from an amount like \$1,200. invested in the papers one week to only \$400. the next, and perhaps \$600. the next week proves unprofitable and misleading to your prospects. There are exceptions to this rule and should be. The exceptions are unusual appropriations invested to educate the public to new policies, or to advertise the opening of a new theatre. Or the event of a "Beau Geste" or a "Legion of the Condemned" or perhaps a "Fashion Show" or an advanced price production of some character. But these instances are exceptions because they happen only at intervals each year. Your organization is convinced of the practicability of consistent newspaper advertising, and sponsors this policy for the small as well as the larger town theatres.

## How Do You Spend?

HOW money is spent for advertising, the results obtained, and the forcefulness of the persuasive sales appeal is after all, equally as important a consideration, as the amount of money invested. Scope and effectiveness of advertising can not be accurately measured in dollar values alone. Because the amount of money spent for a campaign merely represents the cost of so much white paper; so many bill-board locations, or various services and mediums extended to you, to utilize in the creation of an impression. The resourcefulness of all the advertising mediums which you buy and pay for depends en-

## Simplicity and Orderliness Big Factors in Selling Shows

tirely on the skill with which these mediums which you buy and pay for depends entirely on the skill with which these mediums are used.

To give a knowledge of advertising ideas used, HOW money is invested in advertising and to facilitate supervision and an exchange of the most practical, valuable and forceful ideas, Ad-Record (form 900) is provided. This record is your medium of contact with the home office Advertising Department. Properly prepared by the managers of first run theatres, the Ad Records should be mailed to the home office each week. Supplemented by examples of local newspaper representation. These reports become a permanent record of each manager's sales methods and achievements.

## Points of Contact

With respect to the individual theatre campaigns which represent the salesmanship and showmanship activities of the manager.... every Publix theatre manager is thoroughly versed with regard to the scope of the innumerable mediums of appeal which are conceived by the familiar terms of "Advertising," "Publicity" and "Exploitation." To emphasize however; "Advertising" is ordinarily accepted as a term which designates paid-for display, classified, and announcement advertisements appearing in the newspapers of other similar mediums of printed or typographical presentation. "Publicity" is generally accepted as a term which represents news about our theatre, activities and our industry which is printed "gratis" in the newspapers and other publications. "Exploitation" is a term which designates all other "sales" activities, such as displays and stunts, outdoor advertising and cooperative advertising, the use of the screen, and imaginative, forceful, excitement-creating sales ideas of a pronounced character, the chief purpose of which are to obtain immediate results.

The Publix manager realizes that his theatre is or should be one of the most conspicuous spots in his community. He should realize that every activity of his house which comes to the attention of the public has a definite advertising value whether planned as a part of the campaign or not. It is therefore recommended that to profit by this conspicuousness, as well as a guide to the preparation of campaigns, managers should bear in mind that every point of contact with the outside public is a definite campaign opportunity.

## Public Relations

Advertising activities bring into consideration public relations, and each Publix manager is to bear in mind that the successful theatre is an institution in a community center. Are you planning a cooperative advertising page, a campaign, or window displays, that will bring you into contact with local merchants? Probably greater than the direct advertising value that you may derive from the show in question, will be the friendly relations of these men whose cooperation you have solicited. They are your patrons, and they are in daily contact with the majority of your patrons. See to it that such tie-ups are promoted in a dignified and really cooperative way. Unless cooperative campaigns prove of mutual benefit, they do not represent valuable ad-

## PRIZE AWARDS FOR CAMPAIGN

Four First National star holding prizes for Publix managers who put over the campaigns during January and February. They are, Colleen Moore, Ken Maynard, Johnny Hines, Harry Langdon so, if you lucky enough to play any of pictures during the period, sell them hard and send detailed account of your campaign to Lem Stewart (three everything if possible).

With the Paramount-Christie prizes to work for together these First National awards, January and February should be better months in the history of Publix advertising and publicity.

## HERE ARE THE FIRST NATIONAL PREMIUMS

Colleen Moore.....Wrist V  
 Ken Maynard.....Clut  
 Johnny Hines.....Onyx Dea  
 Harry Langdon.....

Gold Knife and C

## PARAMOUNT-CHRISTIE CAMPAIGN PRIZES

JANUARY 1st TO MARCH 1st

### Group 1

\* For the best newspaper advertisements selling Paramount Christie comedies.  
 First Prize—New Ford Roadster (or its equivalent in cash)  
 Second Prize...\$150.00 cash  
 Third Prize... 75.00 cash  
 Fourth Prize... 50.00 cash  
 3 Fifth Prizes...\$25.00 cash

### Group 2

For the best exploitation stunt  
 First Prize...\$150.00 cash  
 Second Prize... 50.00 cash  
 2 Third Prizes...\$25.00 cash

### Rules

Newspaper ad clippings showing Paramount-Christie copy must be sent to Lem Stewart, Publix Theatres Corporation, New York. Exploitation stunts, tie-ups, etc., must be judged from photographs of all photos and exhibits must be sent to Lem Stewart. Contest closes Saturday, March 17th, 1928.

### Judges

A. M. Botsford—Pat Dowling  
 Lem Stewart—Jack McInerney  
 Ed Olmstead.

\* This contest does not include "TILL PUNCTURED ROMANCE."

vertising, and the unfavorable actions will more than count against any immediate box-office results.

It is right that you should consider the advertising opportunity which prevails because of membership in and relation to various civic and social organizations. But again it is emphasized the friendly relations that are established by these contacts are of greater importance than the results from a single advertising campaign to which a club lends its support and assistance. Do not intrude, solicit assistance in a dignified way, be reliable in your promises with respect to mutual benefits.

## Establish Friendship

The subject of advertising through the assistance of Women's Clubs, Parent Teachers Associations, Faculties and students, schools and colleges and innumerable organizations of similar character is broad in scope, and treated at length by a series of bulletins and letters frequently used by your home office advertising department. Suffice here to emphasize that the establishment of friendly relations is the chief consideration that should dominate every plan to utilize such advertising contacts.

## Be Reliable

Lack of reliability in campaigns addressed to the general public is more responsible for the waste and ineffectiveness, than any other element.

(Continued on page 3)



## ON PRAISE OF ELINOR GLYN

The "It" girl of songland was in the manner in which Martha Vaughn, golden-haired and golden-voiced singer, was described by Elinor Glyn, whose fertile mind produced the now famous two letter word. Miss Glyn attended five performances of a production in which Miss Vaughn was appearing without the latter knowing it and then pronounced the young singer as the perfect possessor of that charm, personality and wholesomeness that the world now knows as "it." Miss Vaughn, who appears as prima donna in Paul Osgood's Broadway production, "Dancing Feet," opening at the Theatre next week, comes honestly with her musical attainments for which her parents as well as her paternal grandfather were concert singers. At the age of twelve Miss Vaughn showed such remarkable talent as a vocalist that her parents sent her to one of the foremost voice coaches to have her voice properly trained. While still in her teens the singer made her stage debut and since then has achieved remarkable success in her chosen career. Besides having been a leading soloist in the foremost picture houses of the country, Miss Vaughn has played several seasons on the musical comedy stage. She sang in "The Greenwich Village Follies," "Little Jesse James," "Spice" and "Pat Rooney in 'The Daughter of Rosie O'Grady.'" Miss Vaughn is the wife of Nat Phillips, well known newspaper man and writer and co-author with Jack Lait of a number of plays and vaudeville sketches. (Picture on Page 1)

## Sam Stewart On Advertising

(Continued from Page 2)

Use care in marshalling your advertising facts and presenting them. Perhaps you cannot rely on the value of all the advertising prices with which the producers of your pictures supply you. But you can exercise the power of selection, choosing those devices which will conform to your attraction and which you believe will have a definite appeal based on your knowledge of your community. In addition to the use of common sense in the selection of the most reliable advertising devices, give a thought to "copy." To get net profits you must operate your theatre successfully fifty to sixty weeks each year. Is every show every week the "greatest" attraction you have ever offered? Eliminate from your copy the mass of meaningless superlatives that we see. In sales-copy Publix sponsors the use of persuasive information, the broadcasting of facts, an artful presentation of the things about your attraction that will most likely appeal to your prospects. Advertising that broadcasts reliable and persuasive information, demands a knowledge on the part of the advertiser, likes and dislikes of his prospects, and a knowledge of the outstanding points of merit of the attraction to be advertised. This is obvious. It is also obvious that copy which depends on superlatives alone for its appeal is worthless. "Superlative" copy is usually the result of a campaign prepared with too little knowledge and ability. Study your attractions, know them and emphasize the merits of your shows in common sense readable English.

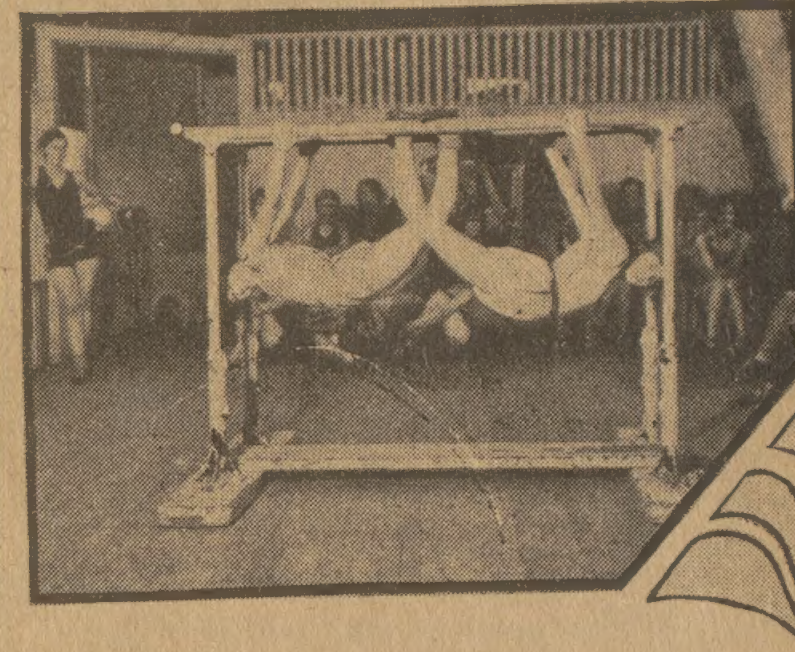
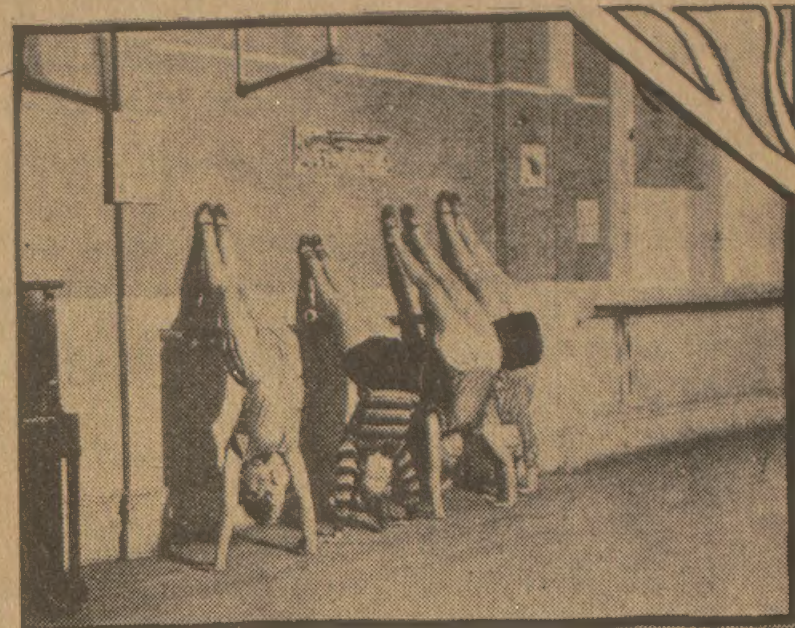
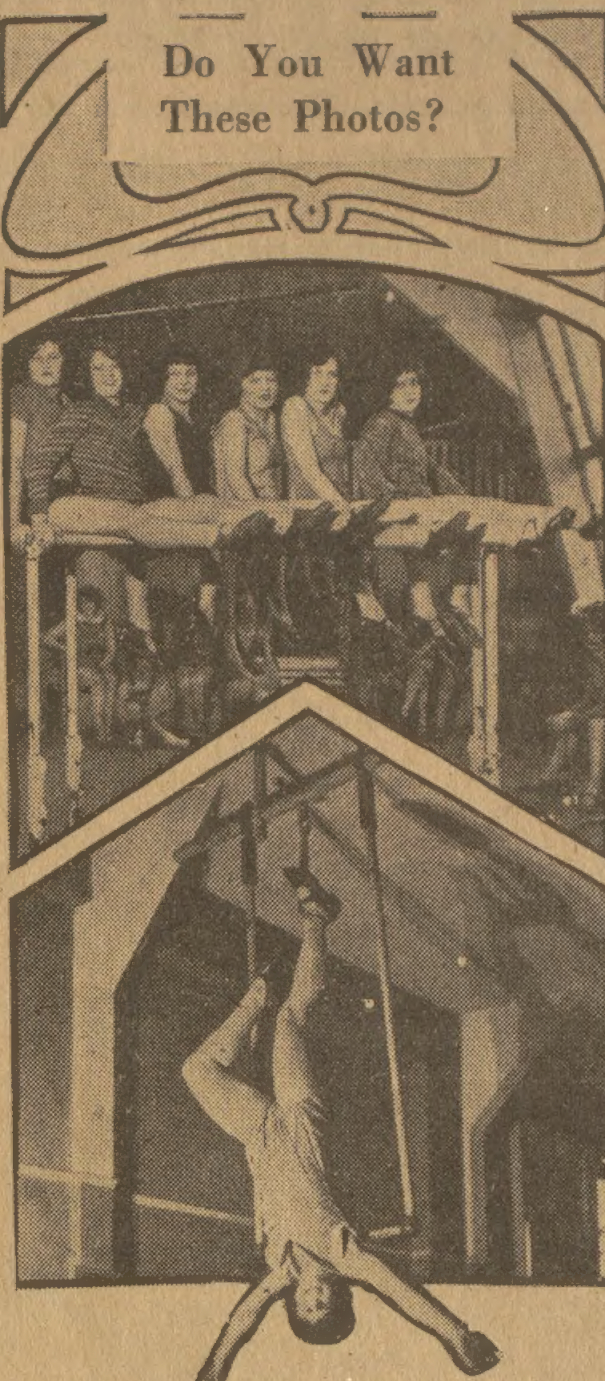
### Newspapers Most Flexible

Timeliness is an essential requirement, and many theatres just advertise attractions that change completely two or more times per week. While some may question the forcefulness of newspaper campaigns to win immediate results, none will question the assertion that newspapers offer the most valuable means of appeal through advertising and publicity, since of all mediums, the newspapers are the most flexible. First a word about publicity, which may be represented by pictures and illustrations, timely news articles about your theatre and activities, about the "movie"

## LOVELY LADIES MUST BE LIMBER!



Do You Want These Photos?



Getting on the stage as a chorus girl is anything but an easy matter as the above photographs show. They depict a group of girls literally being whipped into shape at the Allan K. Foster School in New York prior to appearing in one of the Publix stage productions. Not only must the girls qualify in the matter of good looks, shapeliness and character; they must undergo a rigorous course of training and go through gymnastic stunts that the ordinary girl could not even think of emulating. So girls, if you think becoming a first class chorus dancer is an easy matter try a few of the above tricks in your boudoir some morning.—Photos by Nathan—P.O., Staff Photographer.

## AMATEUR NIGHT GAVE HARRY ROSE CHANCE

### Broadway Jester Showed On Stage and Then Won Prize

HARRY ROSE



Photo by Nathan, P. O. Staff Photographer

Harry Rose, known as the "Broadway Jester" and appearing in "Dancing Feet," was formerly the principal mirth-provoker in George White's "Scandals." His ready wit has entertained Broadway for many years. Rose's numerous appearances on the largest theatre circuits has built for him a big following among theatre goers. Many, many years ago, as the "Broadway Jester" puts it, he was dared by his chums to become a contestant in an amateur night performance being promoted by a theatre in his home town—New York. He never passed a dare so he entered the contest. His activities among the gang kept him too busy to put any thought into what he was going to do when he got on the stage. When his turn finally arrived he had to be shoved before the footlights. He paced the stage trying to escape from either end but his exit was blocked at every turn. Meanwhile during his wanderings before the audience he was repeating to the laughing folks out front just what he thought of his predicament and his witty thoughts were sufficient to win him first prize.

Constant practice and frequent appearances at amateur nights won him no little fame. Then the manager of one of the theatres whose audience Rose had captivated with his wit, offered him a contract to appear as a professional comedian. Harry Rose accepted and from that day the "Broadway Jester," as he came to be known, has met with success everywhere he has been presented.

industry in general, or reviews or criticisms of your various changing shows. Naturally our policy is to promote all the publicity we can, but to promote it legitimately. Remember so called "free" space is not gratis in any sense of the word. Publicity is frequently extended to you on the basis of news value which is sufficiently interesting to stimulate reader circulation. It is extended to you in proportion to the extent the papers realize their readers, are interested in the "movies" and the theatre. You have the opportunity of convincing your newspaper representatives of the wide

spread reader interest in our industry. But publicity is more frequently extended to you because you are a good customer of the paper in question. And it is to the interests of the paper to favor the customers who purchase advertising space, just as it is to the interests of the newspaper to favor the customers who are their subscribers.

### Institutionalize Publicity

Your display and daily advertisements should be considered as a means toward immediate box-office results. But they should also be considered as a means toward the publication frequently

## ACTOR FIRST TO FEEL NEW FORD

The distinction of being the first to be hit by the new Ford belongs to Richard Edwards, an eccentric dancer who is scheduled to appear next week at the Theatre in "Dancing Feet," Publix stage production fashioned by Paul Osgood.

After leaving the Olympia Theatre, New Haven, Conn., one afternoon, Edwards was hit by a Ford sedan driven by a salesman who was demonstrating the smooth procedure of the car. Edwards, who is popularly known as "Limberlegs" because of his adeptness in stretching his legs, was too late in getting out of the way of the auto but he brought forth some of his stage tactics and escaped serious injury. He suffered only a few scratches and a torn suit but he received many lines of free publicity by the newspapers of that city which proclaimed him as the first in the country to acquire such a distinction.

Edwards' mother is his manager, and herself is well known because of her act "Julia Edwards' Versatile Girls." "Limberlegs" Edwards was formerly a member of this act. His affiliation with the Publix Theatres Corporation is the first time he has appeared as a single.

by your paper, of regular publicity service pertaining to theatres and the industry.

### Don't Antagonize

And so we come to this consideration... can we establish a definite policy toward the much mooted problem of how to combat the publication of unfavorable and negative criticisms? Please do not protest in an antagonistic way direct to your newspaper representative, about the occasional publication of an unfavorable review. That the best show will occasionally meet with the disfavor of a reviewer is inevitable, and generally speaking it is the policy of the Publix Theatres Corporation, to encourage freedom of expression on the part of newspaper representatives. We believe more is to be gained that way in the long run. And there is really no serious reaction to an occasional "bad" review. When these in-

## FAST STEPPERS IN PUBLIX SHOW

Larry Vale and Wallie Stewart, the youngest team of dancers to win Broadway's favor, appear as one of the bright features in "Dancing Feet," a Publix stage production devised and staged by Paul Osgood. They have enjoyed more than three years of success in motion picture theatres both in New York and Chicago. For a time they presented their unique fast steps under the banner of Art Kahn and his orchestra and were warmly received by every audience that they appeared before. Through the Publix Theatres the names of these two young men will be further introduced to the hundreds of thousands of theatre goers in the United States who have already learned that the finest of entertainment is presented with the Publix trademark.

## Taylor Got Space On "Publix Pirates"

Charlie Taylor, the pulverizing publicity purveyor for the Don Miguel Shea operation in Buffalo, got some great space on the sporting pages of that city through the medium of the "Publix Pirates," the basketball team composed of the boy dancers in the stage show, "Treasure Ships." Taylor arranged a game for them against a local quintet and the sports scribes spread the glad tidings in their columns. Who won? Well the Pirates apparently were a little off their feed and their ship was scuttled to the tune of 55 to 44. But it was the space Taylor was after and that's what he got. Nevertheless the Publix ball passers have a crackerjack team and will win more games than they lose. Besides they'll get your show and theatre publicity.

stances occur, the important thing is to correctly size up the situation, to think "was the review sincere, or was it the result of antagonistic relations between myself or any of the members of my staff and the newspaper officials and representatives?" In

(Cont. on Page 4)



Sell Your  
Stage Show

Publix



Opinion

Send Us  
Your Stunts

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of Jan. 28th, 1928

## You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

### Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

JOHN E. MCINERNEY, Editor

Contents Strictly Confidential.

### SPECIAL CORRESPONDENTS

Lem Stewart.....	Home Office, New York City
Sam Palmer.....	Home Office, New York City
Russell E. Moon.....	Paramount Theatre, New York City
Ben Serkovich.....	Home Office, New York City
Henry Spiegel.....	Home Office, New York City
Vernon Gray.....	Metropolitan Theatre, Boston, Mass.
John McGrail.....	Metropolitan Theatre, Boston, Mass.
C. B. Taylor.....	Shea's Buffalo Theatre, Buffalo, N. Y.
Bill Brereton.....	Shea's Buffalo Theatre, Buffalo, N. Y.
Oscar Doob.....	Michigan Theatre, Detroit, Mich.
Ace Berry.....	Indiana Theatre, Indianapolis, Ind.
W. K. Hollander.....	Chicago Theatre, Chicago, Ill.
Lloyd D. Lewis.....	Chicago Theatre, Chicago, Ill.
Bill Pine.....	Chicago Theatre, Chicago, Ill.
John Joseph.....	Chicago Theatre, Chicago, Ill.
Dave Lipton.....	Chicago Theatre, Chicago, Ill.
Reeves Espy.....	Ambassador Theatre, St. Louis, Mo.
Harry Watts.....	Capitol Theatre, Des Moines, Ia.
Nate Friedfeld.....	Riviera Theatre, Omaha, Neb.
Lou Goldberg.....	Denver Theatre, Denver, Colo.
Raymond Terranella.....	Palace Theatre, Dallas, Texas
Robert Kelley.....	Texas Theatre, San Antonio, Tex.
Bud Burmeister.....	Metropolitan Theatre, Houston, Tex.
Sidney Dannenberg.....	Alabama Theatre, Birmingham, Ala.
Maurice Barr.....	Saenger Theatre, New Orleans, La.
L. Furman.....	Howard Theatre, Atlanta, Ga.

## Staged Drive

Publix "Harvest Month" was over before the consummation of the Publix-Finkelstein & Ruben partnership in the Minneapolis-St. Paul northwest territory, but that fact didn't make any difference. Last week, the Publix-F. & R. Chain staged a box-office drive in honor of General Manager Harold Finkelstein, and it had more excitement in it than a Dempsey-Tunney battle. St. Paul carried off the honors for increased business, but every city made a tremendous showing. The last two days of the drive were slowed up by one of the famous twincity blizzards, but even then business was above normal in every case. The drive was staged and directed by the Publix-R. & F. managers' clubs of Minneapolis and St. Paul.

## Pulled Nifty

Dave Lipton, who graduated from the rank of office boy in the Balaban & Katz publicity department into the reputation for being one of the shrewdest high-pressure advertising and publicity men in theatre-dom, is responsible for a nifty piece of stage-show selling. All Chicago is wild over the jai-al games there, because of the betting feature. Jai-al games have a triple showing of 24-sheet billboards. Dave got the boards free by getting Boris Petroff to substitute a "jai-al" ballet number in "Rainbows," which plays the Chicago, Tivoli and Uptown theatres there.

## LEM STEWART ON ADVERTISING

(Cont. from Page 3)

the latter case, what can be done to establish relations on friendly basis?

With a reasonable attitude of mind you can probably trace this problem to its source and straighten the matter out on the basis of a friendly and frank conversation.

### Indirect Pressure

If the unfavorable review or "knock" proves to be not merely an instance but represents a policy and an unfavorable attitude which the newspaper has adopted toward you and your theatre, then your friendly relations with your fellow merchants come into play. And so does that influence that you can exert because you are a member in good standing, of one of the local business and civic organizations. Indirect pressure can be brought to bear through these sources, against any newspaper that is actually treating you unfairly. For that newspaper depends for its livelihood upon the business it can get from all the merchants in the community, and hence upon community good will. And newspaper executives realize that any newspaper which at-

tempts to get business by unfair tactics from one source, cannot long retain the support of merchants and public.

### As To Cost

Our organization is very well convinced that where, over a reasonable period of time a theatre spends continuously more than 10% of the receipts for advertising, something is decidedly amiss. Either the advertising is too poor in appeal and quality to win the desired results; or the booking policy makes results impossible; the management is wrong; or the theatre is poorly equipped physically. Something at least is decidedly amiss, offering resistance that advertising alone cannot overcome, making practical campaign results impossible.

10% of receipts, as the maximum amount that may be invested in the entire advertising campaign, has with few exceptions proved its practicability over a series of years, and this percentage was formerly used as a definite guide to efficient campaign expenditures. The 10% theory is not practiced on a weekly basis. It is a valuable guide only when arrived at over a reasonable period of time (say one month, but preferably three months.)

Naturally it is desirable to get maximum results by investing less

than 10% for advertising if possible. The majority of Publix theatres, especially those which operate as class A houses, on a two-changes-in-program per week basis, operate successfully on an average, represented by 7% of the receipts, as the total cost of all advertising. Some theatres invest, with maximum results, as little as 2%. Ideally, only those theatres which play as many as four, five and six changes of program per week, warrant a 10% advertising quota or appropriation. Never the less, if any theatre is advertising continuously with costs that are represented by more than 10%, something is wrong. It is time for a thorough analysis of the situation.

### Exploitation Work

All that has been said thus far with relation to the advertising policies of the Publix Theatres Corporation applies with equal force to the use of "exploitation" as it does to the more standardized form of newspaper representation.

And when we speak of "exploitation" we have for consideration all forms and characters of campaign devices and services such as are charged into the "Publicity Accessory" and "Publicity Miscellaneous" accounts. Such devices and advertising opportunities are by no means limited to the posting of paper or the distribution of heralds. We have for consideration every form of contact with the outside public by means of which the alert manager informs and inspires his prospects.

Proper consideration should be given to the use of all these mediums of contact too numerous to mention here. Through the home office advertising department, its contact with managers through relationship with district managers and all channels of supervision, the Publix Organization encourages the use of every worthy device and practical means of public contact, such as the utilization of the Radio, contact through institutions like local public libraries and cooperative campaigns like "Fashion Shows" etc., that bring into play the activities of local merchants. The application of similar devices and opportunities is continuously being treated by a series of bulletins and folios, issued by the advertising department. The proper application of every known advertising medium and device is further encouraged through information broadcasted in the advertising departments of the first class trade papers and through our own paper, Publix Opinion.

### About Billboards

How extensive shall the exploitation campaign be? This is a problem that the local manager must decide, for the answer depends upon his skill, as well as upon the extent and forcefulness of the opportunities which prevail locally. If we consider specifically the function of bill-board advertising, is there any principle that may act as a guide to the scope of our "billings?"

A general guide toward estimating how extensive in scope the bill-board campaign may be is to give consideration to the location of your theatre. Bill-board advertising and "paper" campaigns represent "reminder" advertising, and reminder-advertising is more essential to the theatre off location. It is a practical consideration that the theatre off location pays proportionately lower rent, or should, and hence is in a position to appropriate just that much more money for purposes of "reminder-advertising." Whereas the theatre exceptionally well located pays for the value of its location in proportionately higher rent, and does not need and cannot afford the extensive billboard campaign.

Except in instances, where,

## WHIRLING AROUND THE PUBLIX WHEEL

Max Balaban, in charge of film bookings for the Balaban & K. Publix operation in the middle west, is the proud father of a baby girl who arrived a few days ago.

Allan Glenn, formerly general director of publicity at the H. Office of First National Pictures, in New York, is managing director of the famous Circle Theatre in Indianapolis. Though his executive duties keep him from personally executing the brilliant publicity campaign that made him famous, he is nevertheless able to swamp the Indianapolis newspapers with hot selling-stories about Circle the attractions.

Charlie Davis, master of ceremonies at the Indiana theatre in Indianapolis, is going broke buying photos to autograph for performers who play his theatre. Charley treats 'em so well they're all anxious to keep his picture in their dressing room, forever after.

If you want to know what became of the Florida unit "page-aligators," ask Lloyd Lewis, of the Chicago Theatre. Lloyd parked in the fountain-aquarium in the theatre, where they are such a attraction that he refuses to send them on. So if the alligator publicity stunt previous described in Publix Opinion is still on your mind, go your nearest animal-store and borrow some,—or sue Lloyd and Hollander.

John Joseph, who publicises the Tivoli and Uptown in Chicago undoubtedly holds the circuit "planters" record. Every still-photo sent him each week from the Home Office on the unit shows cracks into newspapers, and frequently he has to duplicate prints. I had more "leg" pictures, I could plant more pictures, too," says John. "Okay," says the Home Office, "you'll get 'em Johnathan!"

Ace Berry, manager of the Indiana Theatre, Indianapolis, is smoking more cigars than ever these days. The reason is that he has just been presented with an expensive cigar lighter, a gift from the stagehands of the theatre who have also tendered him an honor membership in their union social affairs.

## ROUTE OF PUBLIX UNITS FOR WEEK BEG. JAN. 28T

New Haven.....	Olympia	27	(Steps & Steppers).....	Fri
Boston.....	Metropolitan	25	(Dancing Feet).....	Satur
New York.....	Paramount	26	(Milady's Fans).....	Satur
Washington.....	Loew's Palace	3	(Tokio Blues).....	Satur
Baltimore.....	Loew's Century	4	(Way Out West).....	Mon
Pittsburgh.....	Loew's Penn	2	(Banjomania).....	Mon
One Week Lay Off			(Havana).....	Mon
Buffalo.....	Shea's Buffalo	23	(Blue Plate).....	Satur
Detroit.....	Michigan	22	(Treasure Ships).....	Satur
Cleveland.....	Loew's Allen	21	(Russian Revels).....	Satur
Indianapolis.....	Indiana	20	(Highlights).....	Satur
St. Louis.....	Ambassador	19	(Merry Widow).....	Satur
Chicago.....	Chicago	SPECIAL A (Rainbows).....		
Chicago.....	Uptown	17	(Marchin' On).....	Mon
Chicago.....	Tivoli	18	(Publix Follies).....	Mon
Lay Off			(Steppin' High).....	Mon
Des Moines.....	Capitol	16	(Listen In).....	Frid
Omaha.....	Riviera	14	(Moonlit Waters).....	Frid
Denver.....	The Denver	13	(Shadowland).....	Satur
Lay Off			(Florida).....	Satur
Dallas.....	Palace	11	(Dancing Brides).....	Satur
Ft. Worth.....	The World	10	(Dixieland).....	Satur
San Antonio.....	Texas	9	(Dance Caprice).....	Satur
Houston.....	Metropolitan	8	(Flyin' High).....	Satur
New Orleans.....	Saenger	SPECIAL (Making Movies).....		
Birmingham.....	Alabama	6	(Jazz Ala Carte).....	Mon
Atlanta.....	Howard	5	(Joy Bells).....	Mon

"paper" must be published or prepared locally because it is to sell "the house," a specific detailed program of pictures for the week, or, where it is essential to put across some specific appeal that could not have been anticipated by the producers, your organization encourages the use of paper provided by the Distributors and Producers of pictures, in preference to billing with paper turned out by some local printer. The same applies to the use of lobby cards, window and tack cards, heralds and all the devices frequently referred to as "Ad Sales" and accessories. 99 times out of 100 these devices provided by the distributing organizations are far superior in sales value and quality to any that can be prepared locally.

(To Be Continued In Next Week's Issue of Publix.)

### Alice Is In It

Alice Finn, the petite red-haired youngster who was selected "Miss Des Moines" in the Publix Opportunity Contest and who dancing was later a feature "Young America," appears "Dancing Feet," the Publix production devised and staged by Paul Osgard.

### Ross Wiegand Moved

Ross Wiegand, for several years handling the publicity for the Rialto and Victory Theatres in Denver, has been transferred to the Melba, Dallas. Roy Slenker, formerly at Colorado Springs, is now in charge of the Rialto and Victory in Denver, succeeding Walter League, who has been transferred to St. Petersburg, Florida.